THE GUIDE

TO

MINIATURE PAINTING,

AND

COLOURING PHOTOGRAPHS:

FEW WORDS ON PORTRAIT PAINTING IN

WATER COLOURS.

BY J. S. TEMPLETON,

AUTHOR OF THE GUIDE TO OIL PAINTING.

PRICE ONE SHILLING.

"He who despiseth small things,
Shall fall by little and little."

London:

PUBLISHED BY GEORGE ROWNEY & CO.,

51, RATHBONE PLACE.

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CONTENTS.

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MINIATURE PAINTING, &c.

INTRODUCTION.

In commencing any undertaking it is a good preliminary to count the cost, and it may be well to do so in reference to the subject of which I am about to treat in the following pages; of course I do not mean the pecuniary outlay, for that, in the present instance, would be so insignificant as scarcely to be worth a passing thought, but what I do mean, are those preparatory acquirements, and their subsequent application to that branch of the art of painting—distinctively known as Miniature Painting, which require the outlay of much time, perseverance, and thought, as well as resolution, to master them to such an extent, and have such a ready command over them, as to enable the student to make them the efficient groundwork of his future aspirations after excellence.

We must bear in mind that Miniature Painting differs in no respect from any other kind of portrait

or figure painting, in those essential qualities of a high and intellectual character, that should distinguish all art: by its means, genius, refined taste, intellect, and poetic feeling may be displayed, as well as by any other branch of art; while, in it, the technical acquirements of drawing, colouring, composition, and chiaro-scuro, have quite as wide a field for their display in their highest state of development. It would be, therefore, a great mistake to choose Miniature Painting as a pursuit, under the idea that it is comparatively easy, and that one may come to it with less preparation than to some others, falsely conceiving it to present fewer difficulties; nothing is very easy, that is very excellent; and to attain to anything like high excellence in this art, it is necessary to be well grounded in all the elementary studies, as applicable to art in general.

If I were to select any one of these elementary studies, as claiming a higher degree of importance, and to be more emphatically insisted on than the rest, it would—certainly—be Drawing; it may be said indeed to be the basis of all others, and naturally takes precedence of them. I do not venture to say that nothing else should be attempted before a high degree of excellence in drawing is acquired; for this would be an endeavour to exact that, which in ninety-nine cases out of a hundred, would never be conceded; but I must point out that any attempt at

painting, before a considerable degree of facility in drawing is acquired, is quite futile and useless, and is almost certain to result in failure, mortification, and discouragement; and even when a sufficient degree of readiness in drawing has been acquired to warrant the commencement of the study of painting, its practice, as an independent study, should be carefully kept up until perfection is acquired; which will not, even under the most favourable circumstances of talent and opportunity, be very soon, if ever.

Drawing, even as a preparation to Miniature Painting, should be at first practised on a large scale, not less than life size for heads, whole figures may be on a smaller scale; but I should not recommend them to be less than two feet in height; the practice should be from the round, or plaster cast, exclusively, at first, and for a long time; until considerable facility both in outlining and shading is acquired; drawing from the living model may then be attempted, and at this stage it is an excellent practice and preparation for Miniature Painting, occasionally to draw heads and hands from the life, on a small scale; finishing them carefully in black-lead pencil, or black chalk.

Now I am far from wishing to make this arduous preliminary practice of drawing appear as a formidable bugbear, jealously watching and guarding the

entrance gate to Miniature Painting; I feel convinced, on the contrary, that it is quite the reverse, and that the assiduous practice I have just recommended, will be found replete with an interest, a pleasure, and a power, that will amply repay the most reluctant or timid tyro: it is a way that *must* be trodden to attain success; but then it is a very pleasant one, and all its paths are peace.

I have dwelt thus much on the importance of drawing, as the foundation of all excellence in all the arts of design, and consequently that of Miniature Painting, because, from some reason or other, it has, till comparatively a recent period, been the habit of miniature painters to attach less importance to this accomplishment than they ought to have done, and among amateurs in this art, and even among professional artists, this is sometimes too much the case still; it is gratifying to observe, however, that a very great improvement in this respect has taken place, some of our living miniature painters give a praiseworthy attention to correctness of drawing, and, if it were not invidious to mention names, one illustrious example might be pointed out, in whose works drawing is carried to a very high pitch of excellence indeed.

Formerly, it was but little the custom among miniature painters to take in much more than the head and bust in their portraits, hands were com-

paratively but rarely introduced, so that if the artist did but know how to draw a head decently, it seemed to be all he aimed at; and as he rarely painted half-lengths, and still more rarely whole-lengths, he had but little stimulus to study the drawing of them: the consequence is that we have miniatures of our forefathers in which proper proportion is quite ignored. I have seen, among the works of some of the older miniature painters, the heads of adults placed on the necks and shoulders of children, and arms drawn in such a way, as that the elbows and shoulders were nearly confounded together; of course, such an amount of barbarism would now be no longer tolerated. We occasionally still see, it is true, a sufficient amount of faulty drawing, but a great improvement has, of late years, taken place, in consequence of the extended views of miniature painters, who now do not shrink from the undertaking of works of a more important character, and greater pretension; half-lengths, whole-lengths, and groups; combined with animals, complex backgrounds, &c., which involve the necessity of severer study, and stricter discipline, in all the elementary departments of drawing, perspective, chiaro-scuro, colour and composition.

On the importance of the first of these I have thought it proper more especially to expatiate, because being, as it were, at the threshold of art, it

is the more likely to be overleaped, in the impatience of the student to enter the attractive edifice. As for the rest, perspective may be well learned from a little treatise, published by the publisher of this work: for instruction in the remaining three, chiaro-scuro, colour and composition, Burnet's works on these subjects may be read with advantage. Take this motto, as quoted by Die Fresnoy, in his poem on Painting:

"Nulla dies sine linea;"

Freely translated by Dryden,

"And pass no idle day without a line."

IVORY.

I shall now presume the student to be pretty well grounded in the preliminary studies I have pointed out, and direct his attention more immediately to the subject I have undertaken to elucidate. I believe it is very generally known that Miniature Painting, or Limning, as I think it used to be called, is for the most part performed on thin sheets of ivory, called ivory leaves, these are to be procured at the artists' colour warehouses, of various sizes; some experience and skill are required in selecting those best suited for painting, they should not be nearly so thick as

the ivory used for ivory tablets; perhaps, if I were to say that they should be about as thick as ordinary drawing paper, that would give a tolerably correct idea of their proper thickness; it is very difficult to procure ivory leaves free from a striated or grained appearance, indeed, it is found always to possess it more or less, but on looking over a parcel of ivory leaves, some will generally be found that are tolerably free from this appearance towards the centre, where they present a clear and uniform surface, which may be chosen for the face to be painted on: considerable attention should be given to this, for the grain of the ivory, when it shows through the colours of the picture, mars its effect very much, particularly when it is of a light character; in pictures of a darker kind, where there are heavy and strongly coloured draperies, and a deep-toned background, the injury is not so great; it is well, therefore, always to endeavour to accommodate the placing of the head, hands, and other parts of the flesh, as also, if possible, the lighter and transparent draperies, on those parts of the ivory freest from the striæ I have just mentioned; for even if with great care you endeavour so to work on the picture as to render them imperceptible in one light, the probability is, that they will become visible, should the miniature be viewed with another light falling on it from another direction.

I shall next speak of the colour of the ivory as best suited for Miniature Painting; the peculiar hue of good ivory presents great facilities for the imitation of flesh: in fact it may be considered as one, and the chief of the elementary tints that go to the formation of the colouring of flesh; indeed, the poets often compare a beautiful skin to polished ivory; and Solomon says:

"Thy neck is as a tower of ivory."—*Song of Solomon.*

The tint of ivory as prepared for Miniature Painting, does not vary a great deal, some leaves are of a somewhat darker, or more dusky hue than others; which may arise either from their not having been sufficiently bleached, or from their being a little thicker in substance; these, for fair complexions, are to be avoided, but may be found suitable for dark complexions, or male subjects; other sheets again, have an opaque, whitish, impoverished look, and these I should not advise the selection of at all; as in them the peculiar beauty and facility for colouring has been destroyed, most probably by over bleaching, or by some disease in the tusk from which they were cut.

The proper colour of ivory then, is in my judgment, just about a medium between these two extremes, (as is of course generally the case with all extremes,) a good piece of ivory is translucent,

of a somewhat neutral cream colour, (if I may so express myself,) and of just so much strength of tint, as to enable one by it alone, to represent all but the highest lights in white draperies, and in the clouds and distances of back-grounds, in fact all white objects; but that this last observation may not mislead, I may remark, that it is surprising how much white (as a local colour) may be reduced in tone in a picture, and still appear white; hold a piece of white paper up against a white object in one of Titian's, or Ruben's pictures, and observe the difference between the white in the picture and the paper, it will illustrate my meaning.

THE PREPARATION OF IVORY.

When a suitable piece of ivory has been thus duly selected, the next consideration is its proper preparation for working on; for this purpose it is well to be provided with a stout piece of plate-glass, a few inches square one side, to be ground or roughed; a small glass muller, some very finely-powdered pumice stone which has been sifted through fine muslin, and a few sheets of white blotting paper. These being at hand, lay the ivory down on the rough side of the glass, with that side on which the marks of the saw are most preceptible, downwards;

then strew a moderate quantity of the pumice powder on the ivory, with a little water, and with the glass muller rub it with a gentle circular motion, and with a moderate pressure, all over the ivory, being careful not to neglect the sides and corners: this process must be continued (renewing the supplies of pumice powder and water) till all the saw marks and scratches on the face of the ivory are removed. It will be found in the course of this process, that the ivory which is removed by grinding, and the ground pumice powder, will form together an impalpable pulp, and this will prove an excellent material wherewith to finish the surface of the leaf of ivory, when the rougher work has been done, applying it in the same way with the glass muller.

When the ivory has been thus sufficiently ground down, and a proper surface given to it, it must be well washed by pouring pure water over it, using, if necessary, a large camel-hair pencil, to detach any particles of the pumice powder that may adhere to it, for on no account must the surface thus prepared be touched by the fingers; it is then to be dried between folds of the blotting paper. The next thing to be done is, to take a piece of smooth cardboard of the size of the piece of ivory, or a little larger, damp it a little on both sides with a moist sponge, and having spread some moderately strong gum-water on the rough side of the ivory, freely,

but not in too flowing a quantity, turn the gummed side down on the card-board, place the whole in a book, (between papers to prevent any exhuding gum from adhering to the leaves of the book,) which lay down flat, with a weight on it; when it has lain there long enough to dry, say for an hour or an hour-and-a-half, it may be taken out, and it it is then ready for being painted on. *Quod erat faciendum.*

Thus far as regards the choice, and preparation of the ivory, concerning which, I hope I have made myself tolerably intelligible; now, I suppose, most of my readers (if I have the fortune, good or ill as it may be, to have any) would wish me to say something about the colours proper to be used, and the way of using them, but there are a few other matters first to be disposed of, which are necessary to be understood before entering on that part of my subject, and first, the preparation of mucilage of gum arabic, usually called

GUM-WATER.

Let an ounce of the best, cleanest, and whitest gum arabic be reduced to a coarse powder, put it into a small vial, pour some distilled water upon it till the the water in the vial reaches twice the height

of the gum, place the vial in a moderately warm situation, having a piece of paper or muslin loosely twisted over its mouth to keep out dust, shake it occasionally till all the gum appears to be dissolved; then fix a piece of clean new flannel loosely over the mouth of a tumbler, so that the flannel may hang down like a shallow bag, pour the solution of gum into it, and leave it to strain through, which it will do in a few minutes, then pour the contents of the tumbler into a small, wide-mouthed stoppered bottle, place in it a small piece of camphor; it is then ready for using with the colours, and will keep for any length of time.

Gum-water, when used alone with water-colours, has some tendency, after a time, to crack, and even to cause the colours to peel off in small flakes; various means have been adopted by artists to correct this tendency, such as adding to the gum-water a small quantity of the less friable or brittle gums, as, for example, gum tragacanth, manna, &c. Honey has been also used for the same purpose, but I believe there is no better, or safer preventive than mixing about a dozen drops of glycerine with the solution I have just described: glycerine may be purchased at the chemists' shops.

Straining the solution of gum as I have described, must, on no account, be omitted, for before that process is performed there are, floating through the

solution, certain particles of the gum arabic which are imperfectly soluble in water, and are present in the solution in the form of small clots, it is to separate these from the solution that the filtering is necessary.

BRUSHES.

Are now to be considered, and but few of these are required; red sable pencils are those generally used for Miniature Painting. Two of the size of the accompanying figures will be quite sufficient for painting with.

Another large one of camel's hair may be added, for the purpose of occasionally brushing off particles of dust from the miniature, while at work upon it. The red sable pencils should be very carefully chosen, they should be free from the slightest twist in the setting of the hairs, and should come to an exquisitely fine and regular point when wetted and worked about a little on the thumb-nail, and they should possess considerable firmness

and elasticity. Cedar-wood handles are about the best that can be used with them, and it is well to have these of considerable thickness, so as to be felt in the fingers when using them, of course the ends that are to be fitted to the quills of the brushes can be easily pared down to the required thickness.

Such, then, is the "Magic Pencil," prized by artists, and praised by congenial poets; such, the enchanter's wand, by which the silent but ofttimes powerful magic of Art is produced.

AN IVORY PALETTE

May be deemed almost indispensible to the Miniature Painter, because it affords him so much greater facility for judging of the appearance of his tints on ivory, previous to his applying them to his picture, these looking very different on an ivory and on an earthenware palette, although the latter is sometimes substituted for the former as a matter of economy.

I should recommend the palette to be about six or eight inches in length at least, indeed, the larger the better, very large ones however are somewhat ex-

pensive; but it is very desirable to have plenty of room on the palette for mixing tints, and not to be

"Cabined, cribbed, confined."

The next thing to be mentioned is

A LANCET,

the use of which is to lighten, by scraping, such portions of the picture as may have become too dark, to remove dark spots, in some cases to produce high-lights, and for all such purposes; a convenient and usual form is given in the cut: it should be sharpened at both edges, and brought to a point. As this instrument becomes very inefficient when blunt, which soon happens by frequent use, it is desirable to be provided with a small oil-stone, on which to whet it occasionally.

I believe the only thing that now remains to be mentioned, before speaking of the colours, is a lens or magnifying glass. There are some people whose powers of vision are so strong as to enable them to

dispense, in most cases, with optical assistance, but I think it will be generally found that in detailing the more minute finishings of a miniature, particularly those of a very small size, a magnifying glass of moderate power will be found very serviceable; of course the power of the glass must be adapted to the sight of the person for whose use it is intended, and this can only be ascertained by trial; but I should recommend that it be of sufficient size to be used by both eyes at once, when working at any part of the picture. Such glasses are to be procured at an optician's, so fitted up as to be held in the hand, or adjusted by several joints to a stand, so as to be easily directed in whatever way may be required. For the sake of the eyes it is best to use them no more than is absolutely necessary, otherwise the habit of using them will become so strong as to render them indispensable. I shall now proceed to enumerate

THE COLOURS;

those used for miniature are the same as are used for water-colour painting generally, ground with gum and made up into cakes; they (as indeed also all other materials) should be procured from the

most respectable manufacturers, as much disappointment often results from having materials of bad quality or careless manufacture, foisted on one.

I should strongly advise the student to be satisfied with a very limited list of colours, and I believe the more excellent and eminent an artist is, the more limited is the list of colours to which it will be found he confines himself; it is no doubt very pleasant, very amusing, and very exciting for a learner to make excursions into the regions of colour, now trying the qualities of one pigment, testing the brilliancy of another, disappointed here, or fancying he has made a notable discovery there; this is a course through which most, if not all, artists have ran, a sort of idle industry, not altogether without its use, but I am quite certain that the sooner the student settles in his mind a steadfast system of practice, both as to materials and principles, the earlier and the greater will be his success.

I shall now present a list of colours suitable for Miniature Painting, which may be modified by the student according to the growth of his experience. I do not give the list subjoined as the only one that deserves adoption, but I think it may be relied on as a simple, safe and efficient one.

YELLOWS { Indian Yellow or Gallstone, Gamboge, Italian Ochre, Raw Sienna,

Reds	*Extract of Madder Carmine, †Permanent Crimson Lake, Extract of Vermilion, Indian Red, Light Red.
Blues	Ultramarine or Cobalt, Antwerp Blue, Indigo.

To these may be added, Chinese White, Sepia, Raw and Burnt Umber, Burnt Sienna, Burnt Carmine, Terra Vert and Ivory Black, and with these colours may be done all that man or woman can do in the way of Miniature Painting.

In preparing the palette, it is best to rub but a small quantity of each colour at any one time, as of course, the fresher they are placed on the palette, the cleaner and freer from the impurities of the atmosphere, they will be. When about to rub down a colour, on the palette, take a small quantity of the gum-water already described, with one of the sable pencils, and place it on the palette, then, having dipped one end of the cake of colour in water, rub it on the gum-water on the palette, till you have as much as you require, taking care at the same time that you incorporate the gum and colour thoroughly together. In rubbing down the various colours it will be found that some require a larger proportion

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* † These two are prepared exclusively, of very superior quality by Messrs. Rowney and Co., of 51, Rathbone-place.

of gum than others, some colours are of a gummous nature in themselves and do not require so much as those that are of an earthy or mineral character; for example, gamboge when used, requires no gum at all to be added to it, while Indian red, umber, &c., require a great deal, but a little experience will teach all this perfectly, when the attention has been once directed to it.

The colours to be rubbed on the palette for painting a head, may be placed in the following order:—

Extract of Madder Carmine,
Vermilion,
Crimson Lake,
Indian Red,
Italian Ochre,
Ultramarine,
Sepia,

I shall presume that the ivory for the picture has been properly prepared, according to the preceding directions, and conveniently placed before the painter in a slanting direction on a proper desk or stand, constructed to suit the purpose (of which, by-the-bye, there are several various kinds to be had at artists' repositories) the painter's left side next the light, and the sitter and the light by which he is lighted, properly adjusted to one another.

THE SKETCH.

Then, having reduced a little of the Indian red to a moderately light tint with some water and a very small additional quantity of gum, if requisite, with your finest pencil commence by lightly marking in an oval, to indicate the size and place of the head on the ivory, and as it is probable in the first instance that it will be only a head (without introducing hands) that will be attempted, it will facilitate your doing this to remember that the lower part of the oval (or chin) should occupy a position half-way between the top and bottom of the ivory; when you have done this, mark out in the same manner the general fall of the shoulders, neck, and bust, giving only the leading lines at first, so as to indicate as correctly as possible the proportions of various parts to one another.

Having placed the general outline of the proportions thus roughly on the ivory, the details of the features and other parts are then to be drawn in with care, using the same colour; when it is requisite to obliterate any line for the correction of an error it can be easily effaced by wiping it out with a brush moistened in water, letting the surface dry perfectly before attempting to make a fresh line upon it: when the outline is complete it should not be too dark or heavy, otherwise it may interfere with the delicacy of the subsequent work in some of the lighter parts;

I should emphatically advise that the drawing be rendered as correct as possible before any attempt be made to paint on it, much after trouble and perplexity may be avoided by attending to this piece of counsel.

PAINTING FLESH.

There are several modes of procedure in painting flesh; each artist, of course, adopts that which pleases him best and by which he best succeeds; some carefully mix on the palette each tint individually from the appropriate colours, to match the local tints of the flesh, then paint them in on the picture; others commence by painting a simple light and shade effect in a monochromatic manner, and finish by glazing in the various flesh tones or carnations upon it.

An intelligent student, by sufficient practice in either of these modes, will doubtless be able to produce very effective results, but I think the mode I am about to explain to the learner will be found quite equal, at least, to any in ease and simplicity, and perhaps possessing a more direct tendency to produce breadth of effect, transparency, and richness of colouring.

Begin by laying over the whole of the flesh a very

delicate tint of vermilion, this may be best done with the larger brush, very moderately charged with the colour, it must be by no means flowing; this tint will be best laid in by hatched strokes, broadly touched on in regular series of lines, in various directions, and repeated till the tint is as strong as may be requisite, but not as strong as the full force of the colour of the flesh; in laying in this, or indeed any other tint, care must be taken not to cross the hatched lines by which it is produced, at an angle at all nearly approaching to a right angle, for this will give the surface a harsh wiry appearance very difficult to be got rid of; the angle at which the lines cross one another, should not, as a general rule, exceed 30°, it is proper, however, that they always be crossed, as that is one of the means of procuring uniformity and steadiness of tint; were they always to be laid in the same direction, one over the other in succession, the effect would appear laboured, streaky, and insipid.

I have generally chosen vermilion for this first tint, as it is well suited to the average tone of flesh, but should the sitter you are painting from be of a more than usually clear and delicate complexion, a corresponding proportion of madder carmine may be combined with the vermilion; and indeed in some cases it may be necessary to substitute the use of madder carmine for vermilion altogether.

The strength to which it may be requisite to bring this tint, in the first instance, will depend entirely on the various tones of complexion to be imitated; of course, the darker the complexion the deeper the tint, and *vice versâ*.

The next thing to be done is to paint in the general breadth of the shadows, for these use a warm-toned sepia, this must be done pretty nearly in the same manner as the preceding, except that it will be necessary to put a greater curb on the hand, as the drawing must be carefully preserved. The forms of the shadows of the various parts of the flesh should be gotten in, with a certain degree of firmness and squareness, partaking, to a certain modified extent, of a kind of geometrical feeling and display of the various features, and other parts, the benefit of which will become manifest in the more advanced stages of the picture, as being the foundation of that strong individual character which should always be appreciated as one of the chiefest excellencies of representative art. Keep the shadows, at this stage of the work, somewhat lighter than they are meant to be when finished, and during this, as at all succeeding stages, keep them as clear, pure, and transparent as possible.

The reason for my recommending the shadows to be kept rather light at first is, that a certain margin is thus left for preserving those reflections which con-

stantly occur in many parts of the shadow-side of a face and other portions of the flesh which contribute so much to roundness and relief, and it also affords scope for the various warm and cool tones that are, of necessity, somewhat neglected at the first.

There are many other browns, both simple and compound, that might be used for painting in the first, or general lay of shadow; but I think that none will be found better, few so good for the purpose, as sepia, from its charming neutral qualities of tint, its cleanliness, clearness, and ease of working.

Attention must next be given to the half-tints and half-shadows; the half-tints may be described as those more subdued and cooler hues that approach nearest to the general flesh tones, in the lightest portions of the flesh, and which, in the more expanded surfaces, soften gradually and imperceptibly into them.

The half-shadows are those darker, cooler, grey hues, which unite and gradually carry the half-tints into the shadows. For the half-tints I recommend the use of a light tint of ultramarine, and this may be carried from that extremity of the shadow that is next the light, generally speaking about half-way into the light itself more or less, depending, of course, on the curvature of the surface that receives the light, and also in what manner, and from what direction the light falls upon it; taking care, also,

that as the half-tint recedes from the shadow and approaches the high lights, that it becomes fainter and fainter gradually till it is lost altogether. It will be found that this ultramarine tint, laid over the previously laid vermilion, will produce an exquisitely clear pearly grey, which, by a little judicious after treatment, will result in a beautiful half-tint of the flesh, truthful in tone, and luminous in quality.

I have found no colour superior to a tint made from ivory black for the half-shadows; it is very transparent, is of a beautiful neutral grey tone, and works very pleasantly over other tints; it will be easily understood that in using this for the half-shadows, it is merely to be applied as a continuance of the shadows themselves into the half-tints; again, of course, as in the last, the extent of the half-shadow must be determined by the peculiarities of the surface to which it is incident; it however, in general, occupies a much smaller proportion of the surface to which it belongs, and it also terminates somewhat more abruptly towards the side next the light, where it is softened into the half-tint.

In the course of the procedure just described, the eyes and mouth must receive their due share of attention. For the darker touches and deeper shadows about the eyes and under the eyebrows, a little crimson lake or Indian red, or both, as may

be found requisite, may be added to the sepia; and for the lips, Indian red, vermilion, madder carmine, and lake. The upper lip, which in the usual position of the head is more in shade than the lower, may be painted with lake and Indian red, toned down with a little ultramarine; the lower lip, with vermilion and lake or madder carmine.

A somewhat strong and rich tint will be found necessary for touching in the few deepest touches that will be observed at the parting of the lips and the extremities of the mouth and nostrils, the deep shades under the eyebrows, and the darkest touches in the ear, this tint may be made in all the various modifications required, by using sepia, lake, and burnt sienna; these three will form, according as they may be required, cold or warm, ruby or brown shadow tints, appropriate to the various circumtances under which the lights and shadows of the face may be projected.

For the grey and blue tints required in the eye-ball and iris of the eye, ultramarine, ivory black, and light red, are to be used; and for hazle, or dark eyes, all the varieties of tint can be produced by using sepia and burnt sienna in such proportions as each particular case may require; some eyes being of a deep bituminary brown, others of a light citron or russet colour, of course for these latter the burnt sienna must predominate. When the white of the

eye, as it is usually called, is of a pure bluish pearly tint, ultramarine, to which has been added a very small quantity of light red, will form an appropriate tint; this occurs generally in the case of young persons and children, as people grow older the eye acquires a yellowish tone, which may be imitated in the picture by glazing over the tint just described, a little Italian ochre or raw sienna sufficiently strong to meet the particular case on which you may be employed.

While all this has been occupying attention it is not to be supposed that the other portions of the picture have been altogether neglected, on the contrary, it is quite necessary that they should also be in progress, because if all the other parts of the ivory were left uncovered up to this stage of our progress, the probability is, that on advancing the latter to the same state, we should find that we had greatly miscalculated the strength of light and shade, and colour of the former, and that we should have to begin again where we had left off, to supply the deficiency thus revealed to us.

It is thus evident that all parts of the picture should be advanced simultaneously, in order to avoid the perplexity arising from any miscalculation of this kind; the hair must be got in, and the background and draperies considerably advanced. I shall postpone the instruction for painting the latter

until I have completed all I have to say concerning the painting of the flesh; but shall, however, describe the manner of painting the hair, as it is more intimately associated with the flesh.

THE HAIR.

It is a usual, and I believe a very good practice in painting the hair, to commence by floating in, over the whole of the space occupied by the hair, a tint of its proper hue, and nearly as dark as the darkest part of the local colour in nature; when this tint is about half dry it will be found to have set or become a little stiff, and the lights and reflexes can be neatly and cleanly taken out with the point of a brush that has been wetted and pressed nearly dry between the lips, or by passing it along a piece of blotting paper; this is, however, far from leaving the hair in a finished state, it will afterwards require much tinting and breaking in of grey tones near the high lights, and warm tones in the reflections, delicate stippling and hatching, to fill up inequalities; and here and there crossing the high-lights, and sometimes continued through the half-tints and shades, certain wavy, or curved lines and touches, characteristic of the texture of hair, must be sparingly introduced. This method of painting the

hair is most applicable to hair in large masses, either plain or in clusters of rich curls; but for hair of a more flowing, loose, and open character, such as is often seen on young children, it will frequently be found necessary to pencil all their tints and characteristic details in at the first, gradually working them up to whatever strength of shade or colour may be requisite.

It is not uncommon to speak of black hair, but it is rather uncommon to see it—at least, overshadowing the "human face divine," but very dark brown hair—so dark as to be easily mistaken for black, is no such rarity. All very dark, and the deep rich brown hair, may be painted with sepia, as the chief ingredient of the colour with which they are painted; with it great depth of colour may be produced, and if greater still be required, it is only necessary to add thereto a little indigo and lake, by which addition it may be rendered black.

It would be an endless task, and even a fruitless attempt, to detail the modes of painting all the various tints of hair that may be met with, the dark cold brown, the deep warm brown, the light brown, the chesnut, the auburn, the red and the yellow hair, the sandy, the flaxen, the dark and light greys, and the nearly white, are all to be painted pretty nearly upon the same principle, which is, that the general mass of the half-tint, or, more properly

speaking, the local colour, should imitate, as nearly as possible the natural colour, that the high-lights (I mean those lights that represent the gloss of healthy hair well attended to) should have a cool silvery hue infused into them by means of ultramarine. That the second lights should have warm and cold tints infused into them by means of ultramarine, burnt sienna, light red, or Indian red, according to the colour of the hair in nature, and that the reflections should have, as much as the nature of surrounding objects will admit, a warm tone, which may be given by working a little burnt sienna and lake sparingly into them.

Where the hair overhanging the flesh, as for instance the forehead, the temples, the cheeks, or the ear, casts a dark shadow upon them, that shadow will be found usually to have an ensanguined, or crimson hue, this is not so much caused by reflected light, as by refraction of the strong light from the adjoining illuminated surface of the skin, caused by the semi-translucency of the epidermis, and penetrating so far beneath the surface as to reveal in part the colour of the blood underneath. This tint may be begun with Indian red, pure, and afterwards delicately finished with lake, ultramarine, and sepia, used sparingly so as not to destroy the ruby colour of the shadow, which will be found generally to merge into the adjacent light, by means

of cool pearly tints composed of ultramarine, very sparingly modified with Indian red.

The darker kind of hair, as I have already mentioned, may be painted with sepia, modified as may be required with lake and indigo. The lighter and warmer hair of all the various hues, with burnt sienna, Italian ochre, lake, raw, or burnt umber, and ultramarine; mixed in various proportions and modifications as may be requisite. For the warm and deeper tones of hair of this class, Indian red may be sparingly employed, but its tint is too heavy and strong to admit of its extensive use in this particular way. I have thus, incidentally as it were, said so much with regard to painting the hair, that I do not think it will be necessary to revert to the subject, I shall, therefore, now resume my instructions on

PAINTING FLESH.

When the head and other portions of the flesh have been successfully advanced to the stage in which we left them, they should present a good forcible effect of light and shade, colour, likeness, character and expression; the surfaces will probably not present a very smooth or finished appearance, indeed it is not desirable that they should be so, as the subsequent delicate hatchings and stippling that

will be required in finishing them, will afford a favourable opportunity for breaking the tints into one another, and for improving any deficiency of harmony and breadth of effect, which may have occurred in the previous work.

The tone of the colour of the flesh too, will at this stage, in all probability have a raw or pinky hue, which we shall afterwards have to correct, and at which the student need neither be alarmed or discouraged.

Well then, to recommence, on examining the picture should there be found any dark spots or unnaturally dark inequalities of the surface, either in the lights or shadows, that are not likely to be absorbed by, or merge into the work required for finishing, they must be carefully removed by scraping them out with the lancet; this must be done with great delicacy and caution, to avoid giving a scratchy appearance, and the objectionable spots should be scraped away till the part is somewhat lighter than the tint in which it occurs, in order to afford an opportunity of restoring to it the same texture as those parts have in its immediate proximity; for there should be no traces left of this scraping: when any part has been thus operated on by the lancet, it should be smartly and lightly gone over with a moderately moist brush, which will remove that peculiar glazy look imparted to it in the course of the operation.

It is difficult, in the absence of practical demonstration, to convey a very precise idea of what has next to be done to finish the flesh, as there is less of exact order in the process; in fact it consists of nothing more nor less than using the various tints already described judiciously in their appropriate places, by more delicate and careful stippling and hatching, filling up inequalities of tint, softening the lights, half-tints, and shades more gradually into one another, correcting any error of one tint that may have been committed by applying some other calculated to set it right, detailing more carefully and minutely the drawing and *modelling* of the features and other various parts, and attending to those local variations of tint in the skin, that give to flesh its peculiar character, I mean those pearly and often bluish tints observable about the temples and from the inner angle of the eyes, extending down the side of the nose, the delicate greenish tints under the eyes, and the peculiar indescribable cool pearly tint beneath the nose on the upper lips of women and children; also the beautiful distribution of warm pinky tones which, proceeding from the cheeks as their stronghold, are distributed so delicately and gracefully in their graduated demonstration over various parts of the countenance and other parts of the surface.

When all this has been done with as much care,

skill, and perfection as previous study and practice enable the student to bestow upon it, it only remains to impart to the whole that warmth of tone in which it will probably be found wanting; and I have found that the best way to effect this, is to pass over the whole of the flesh, indiscriminately, an extremely delicate tint of Italian ochre; the brush used for doing this must be moderately, or even sparingly, supplied with the tint, otherwise, mischief may arise, from the under colour being disturbed; it must be applied in the way of hatched lines intersecting, as I have described, in relation to other parts of the work, and repeated until the requisite degree of warmth of colouring is produced; care, however, must be taken not to carry this portion of the work too far, lest a yellow tone be imparted to the flesh; an error which might prove fatal, as when once committed, it would be found extremely difficult, if not impossible to restore the work, from its jaundiced state, to a pure and healthy tone of colour.

Should the high lights have suffered a little from this latter operation, they may be relieved by tenderly with the point of a fine moist brush, that has been passed between the lips, taking up a little of the colour from them; but remember, the point of the brush must be allowed to remain on the picture an almost inappreciable space of time, or else

the whole of the colour underneath will come off, leaving a staring white spot, where you only wished to produce a delicate modest light; perhaps the safer way for the beginner to accomplish this, is by scraping with the lancet as before described. But, let me strongly urge, that white be not used for any purpose in the flesh, it is certain to injure its tone and harmony, it may however be employed in touching in the sparkling lights frequently occurring in the pupils of the eyes.

And now I think I have given in sufficient detail, and, I trust, intelligibly, all the essential instructions necessary for painting flesh on ivory; even if I had space it might not be desirable to say more, for brevity is often the soul of wisdom as well as of wit, and conciseness is not unfrequently one of the best characteristics of judicious teaching.

"Vir sapit, qui pauca loquitur."

If I have made myself understood, I believe I have said enough, and if not, why then I have said too much. Trusting this latter may not be the case I shall proceed to say what I deem may be necessary with regard to back grounds and

DRAPERIES.

To succeed in painting draperies they should always be studied from nature, it is the only way to

secure perfect naturalness of their foldings and specific character; one could much better, and with more certainty, acquire the power of designing the human head or figure, without a model, correctly; than of drawing or painting a piece of drapery naturally on the same conditions. The folds of a piece of drapery should be perfectly consistent with each other, and present an appearance and arrangement that can be easily understood, otherwise they will present a chaotic mass of confusion, equally repulsive to the taste and the understanding. They should, therefore, be cast in a simple, broad, and intelligible manner. These remarks would appear perhaps, to apply more particularly to the looser kinds of draperies, but they hold equally well in regard to the lighter parts of dress; how lumpishly and unnaturally, for instance, we sometimes see the arms of a coat, or the creases in a waistcoat, or the body of a lady's dress, represented from a disregard of nature in painting them.

In treating of painting draperies, but little can be usefully or practically said, regarding the representation of the various kinds of stuffs of which they are composed, or of the manner in which their respective specific characteristics are to be discriminated and imitated. I have somewhere or other seen attempts to give *recipes* for imitating silks, satin, velvet, cloth, linen, &c., but they seemed to me

more useless for the purpose aimed at than if they had been written by the celebrated Mrs. Glasse, for she in all probability, had she written on the subject, would have begun with the useful piece of advice "First catch your *nature*."

One thing however may be usefully remarked, that in a great degree, next after the indications afforded by the peculiar foldings of each kind of stuff, the specific characters of the various sorts of draperies, are marked by the manner and degree of strength, in which they receive both direct and reflected light; for example both woollen cloth and velvet receive reflected lights much more weakly and indefinitely than satin or linen, and when their colours are very dark, it requires some effort of the eye to discern any reflections in them at all, unless it should happen to be unusually strong. Velvet absorbs reflected light with peculiar avidity, and its highest lights usually occur not where they probably would on other kinds of draperies, but where the turning over of the folds, or the undulations of the surface, expose the pile to the light, so as to have a glistening appearance, which, contrasting with the broad deep tones of the surrounding parts, gives that rich, and gorgeous, look peculiar to velvet. I must not, however, allow myself to be seduced, by the fascinations of the subject, into the error I have but just denounced; and I shall therefore proceed to

speak of a few of the colours and tints, that are likely to be found most useful in this division of our subject.

For white draperies, the tints I should recommend, are, for the half tints, a pure neutral grey, composed either of ultramarine and light red, or ultramarine and burnt sienna; the latter being preferable for white satin or silks, the former for linen or muslin; to these tints add a little ivory black for the half shadows, and about equal parts of ivory black and raw umber, mixed, produce a beautiful tint for the general mass of shadows, and by the preponderance of either of the colours, the shadow tint may be kept either warmer or colder, as may be required; no precise directions can be given for producing the hue of the reflected lights, which, in this case, as in all others, must depend of course, in a great degree, on the colour of the object from which the light happens to be reflected, so that I shall in all probability, not recur again to the subject of reflected lights on draperies, unless there should be some speciality in the case, which I do not anticipate.

The pure ivory itself should, if possible, be made to subserve the purpose of the high lights in all white draperies, because it will then be most harmonious, but if the student finds it necessary to use a little white for the very highest lights, let it be

touched in very sparingly, and only when absolutely required; too plentiful a use of it, very certainly will produce a hard and inharmonious look to the picture, and greatly injure its breadth, simplicity, and repose; if white *be* used let it be zinc white.

The manner of painting white draperies, may be looked upon as an epitome of the manner in which all draperies should be produced, with two exceptions, and these are velvet and woollen cloth, and altogether omitting the white, or any other opaque colour, in the high lights—whatever the local colour of the drapery may be, there *must* occur (when the entire is not thrown into shadow) the same graduation of tint and colour, and the same accidents of reflected light; but there is, among the various colours that are given to the several fabrics from which draperies are formed, such an infinite modication of hues, that it is quite impossible to do more than merely mention the leading colours, by the judicious use of which, this interminable ramification of hue and colour, may be followed.

For yellow draperies, I believe the brightest may be imitated by using Indian yellow, or gamboge, and the more subdued, by Italian ochre occasionally heightened by breaking a light tint of Indian yellow into it; raw sienna, subdued by breaking a little of the grey, described already as the half tint of white drapery throughout it, will produce a fine,

transparent half-tint for almost any of yellow drapery; let this tint be carried up close to the positive shadow, and then you may produce very beautiful and cool half shadows by using a tint made of burnt umber and a small quantity of indigo over this half tint, and running it into the shadows. The shadows themselves may be painted with burnt umber, heightened with a little burnt sienna, cooled down when requisite, with a bluish purple tint of indigo and lake The very darkest touches in the deepest folds, will require to be finished with lake and raw or burnt umber.

In blue draperies, the variety of tints to be broken through the local colour is much less, ultramarine is the colour chiefly to be used, and it is to be modified as required by raw umber, madder carmine, or Italian ochre; ultramarine forms its own half-tint, and half-shadow; but in the shadows, some warmer colour is generally broken through it, either sepia, or burnt umber, will answer this purpose, according as the reflected lights are warm or cold; the darkest markings are to be put in with strong touches of ultramarine alone, or if that be not dark enough, a small portion of indigo may be added thereto.

Pink, crimson, and scarlet draperies may be all painted with the same two colours, viz., permanent lake, and vermilion; madder carmine may also

sometimes be found useful in heightening the colour, in the lightest parts of pink draperies; for deep crimson draperies, the general tone of the light is to be made with the permanent lake alone, scarlet is produced by the admixture of the extract of vermilion, in whatever proportion may be wanted; but where a more transparent scarlet is desirable, it can be produced by mixing the lake with a due proportion of Indian yellow.

All these varieties of red draperies are to be painted precisely on the same principle as the preceding; the colours to be used all form their own half-tints and half-shadows; in painting the shadows use a little burnt umber and Indian red, with the lake; and for the darkest touches employ Indian red, lake, and sepia.

Having thus succinctly described the manner of painting those draperies the colours of which partake of the nature of the primitive colours, the student, I hope, will find little difficulty in making out for himself, their combinations, so as to paint purple, orange, green, marone, lavender, &c., the several principles upon which they are to be painted may easily be deduced from what I have just said in reference to yellow, blue, and red draperies; and he must learn to throw himself on nature, in the fullest confidence that whatever I may be obliged to omit, she will, with her usual liberality in all things, amply supply.

The black I should recommend for black satin and black silk draperies, (and indeed all other purposes for which black is required) is composed of sepia, indigo, and lake, these, when mixed in the proper proportions to neutralize each other, form a very fine neutral black. It is unnecessary here to say how it is to be applied in painting the silk stuffs just mentioned, as it would be but a repetition of the directions already just given for other colours. I shall only stay to observe first, that the warm breakings of tint in the shadow parts of all black draperies, may be formed by a little variation of the proportions of the colours when compounding the black; that is, by letting the sepia and lake somewhat predominate, and second, that it is not unusual to work up the light parts of black drapery by introducing white into the colour, but this I do not recommend, as I think black satin and silk draperies have a much richer and broader effect when the black with which they are painted is kept pure and transparent in every part.

It is the nature of all velvet draperies, no matter what may be their colour, to present a richer and deeper tone, and greater breadth of folds and effect than any other; the principle upon which they are usually painted is easily explained, the difficulty lies in the execution. Having prepared a sufficient quantity of colour for the required purpose, of the

proper strength, float the whole surface of the drapery in with it evenly and rapidly, so that every part of it may be equally moist at the same time, let this remain for a short time to set or thicken by partially drying, the ivory being kept in a horizontal position; when the colour has assumed a proper consistence, (which may be ascertained by touching it in some unimportant part with the point of a brush) with a moistened brush, absorb the colour from the lights as much as may be necessary to produce the effect seen in nature; it will require some practice before acquiring the judgment, decision, and promptness of execution requisite to the perfect performance of this operation, but when it is well done the results are very beautiful. The drapery will afterwards have to be worked up in the usual way by hatching and stippling, carefully supplying all that is wanted in the way of deep finishing touches, and remedying any defects that may have unavoidably occurred in so delicate a process.

Garments of woollen cloth are usually painted with a considerable admixture of body colour, or opaque tints in the half tints and lights; these, in cloth, are generally found to be of a colder tone proportionately than on other kinds of stuffs; and this tone is found to be most conveniently and best imitated by the use of colours, rendered opaque by a mixture of white or some other colour, possessing an equal body with it.

For black cloth, mix a colour composed of about equal portions of ivory black, sepia, and zinc white, lay this, rather thickly in quantity, as a flat, even, tint, over the whole space occupied by the piece of drapery you are painting, taking care that the ivory is well and evenly covered in every part of it, this tint should be dark enough to represent the middle tint: when this is quite dry, work up the shadows on it with the black, as described for painting black satin; when this has been done carefully, finish the lights and high lights, with a tint composed of sepia and zinc white, of the requisite degree of strength; this forms an agreeable warm tint for this purpose, but, if a colder hue is required, use a little ivory black along with it.

This is the system on which all woollen cloth is to be painted, substituting in each case, or rather adding to, or partially superseding, to whatever extent the judgment of the student may dictate, the sepia and black above-mentioned by the colours appropriate to that of the draperies that are to be painted; thus in the case of blue cloth, omit the greater portion of the sepia, and substitute ultramarine for it. For green draperies, add again to this, any of the yellows I have enumerated in the list of colours, that may be suitable to the kind of green required, be it bright or dull. For brown cloths, the umbers, burnt sienna, and in some cases a little vermilion may be sparingly used.

There is a specialty about scarlet cloth, that gives it a claim to more particular notice ; its first, or middle tint, is composed of Indian red, vermilion, and white, its shadows, of Indian red and burnt carmine, its deepest touches of burnt carmine alone, its lights and high lights are to be worked in with vermilion and white, with a little Indian yellow sparingly added, and the whole is to be delicately and tenderly brought into harmony, by carefully working over it, a thin transparent scarlet tint, composed of lake and Indian yellow, or gamboge.

I think I have now said sufficient of draperies to set the student fairly at work on them, and to provide him with a good stock whereon to engraft the result of his own experience. It now remains to say a few words about the treatment of

BACKGROUNDS.

The manipulation of background painting is not very difficult in itself, though to design and paint a background, well adapted to the other parts of the picture, is no easy matter; the power of doing it skilfully can only be acquired by practice and constant observation of other works wherein a high degree of skill is shown. A good background never obtrudes itself on the eye or observation, but in all cases is subservient to the effect of the portrait or

figures that are placed upon it; therefore a background skilfully painted and in good taste, should be simple, broad, and in all cases partaking of an atmospheric tone, neutral and retiring but not cold. Plain backgrounds are sometimes floated in, which techical term means that a mass of colour is spread over them in a sufficiently fluid state to be distributed pretty equally at once, (as described in the directions for painting velvet) they are then finished by whatever hatchings or stipplings may be required to produce an agreeable and equal surface; but for a beginner it will be safest and least likely to lead to the discouragement of a failure, to begin his backgrounds by broad bold touches, hatched in until he gets nearly the strength he wishes them to be, and then gradually to complete his work by filling up any inequalities he may have left in it by stippling divers breakings of various colours through them, in which he will succeed better and better, according as his eye becomes cultivated and his judgment more accurate from use. Plain backgrounds in all their varieties, from warm to cold, and from the deepest toned to the most transient in hue, may be produced by the use of sepia, ultramarine, light red, and Italian ochre; of course other colours may and sometimes must be used, but these may be regarded as the staple. For azure backgrounds representing the clouds, use ultramarine

warmed with a small quantity of raw sienna and light red, making the grey clouds with ultramarine, Indian red, and Italian ochre, and the light edges, where they occur, with Italian ochre and light red, or ochre alone, according to the general tone of the picture.

Drapery, as curtains for instance, sometimes enters into the composition of backgrounds; but by a trifling modification of the directions I have already given under the head of draperies, background draperies may be easily accomplished, the chief point to be observed being not to paint them too forcible, so as to interfere with the other draperies of the picture or to disturb the general effect. Terra vert will be found to possess some excellent qualities for subdued green draperies in backgrounds, and may be employed advantageously in backgrounds for glazing, toning down, &c., it being a very retiring colour. It makes a beautiful neutral tint with crimson lake.

GOLD ORNAMENTS AND GILDING.

The colours used for this purpose are raw umber, burnt sienna, Italian ochre, and zinc white. The half-tints, or middle tints are painted with raw umber the reflections with burnt sienna and Italian

ochre, the shades with darker raw umber, and a little burnt sienna, the lights with Italian ochre, and the highest lights are touched sparingly in a sparkling manner, with the white and Italian ochre mixed to a light yellow. When gilding or gold ornaments occur in shadowed parts of the picture, the reflected lights are sometimes the brightest lights that it receives; there is seldom any very dark shadowing in objects of this kind, but smart dark touches of burnt umber introduced among the ornaments or mouldings are frequently very effective. Avoid glitter and glare in painting objects of this kind, they are very seductive, and have a tendency to lead one into cutting up the breadth of effect and repose, that should never be destroyed under any circumstances.

GENERAL REMARKS.

The surface of the ivory has but little affinity for water colours, they take on freely and readily enough and adhere to it with sufficient tenacity through the medium of the gum with which they are mixed, but they are easily removed from it, so that, if in the course of painting you happen to touch on any part

a second time before the first touch is quite dry, a white spot is likely to be the result, in consequence of the brush licking up all the colour that has been previously laid on the ivory in that place. It is, therefore, rather a difficult matter to acquire the knack of laying on the colours with sufficient adroitness to avoid the frequent occurrence of such a misfortune; however, it is a consolation that a few mistakes of the kind will forcibly inculcate caution and watchfulness, and then again, habit, which will lead to a sort of instinctive avoidance of all the moist parts of the picture, a species of miniature painters' hydrophobia; I think it would be advisable, therefore, before attempting to paint a picture, to procure one or two small pieces of ivory properly prepared for painting on, and practise the laying of tints, both light and dark, it scarcely matters what the colours may be. The same pieces of ivory may be repeatedly used for the same purpose, merely by washing off any tints on which you may have practised, with plain water and a brush, this practice, I think, may be advantageously continued until something like certainty has been acquired.

It is chiefly owing to the above-mentioned peculiarity that it is found necessary to employ stippling and hatching so extensively in working up a miniature, and it requires a good deal of practice, and some patience to produce pleasing surfaces of colour

by these means. The dots in stippling and the strokes in hatching must not be conspicuous, nor done with any great flow of colour in the brush, or else they will look crude, hard, or spotted, and must be removed with the scraping lancet; but remember the colour must have become perfectly dry before this is applied.

Too much gum in the colours must be avoided, beginners often fall into the error of an oversupply of gum to the colours as it has a tendency to facilitate their application to the ivory, but on observation it will be seen that the most accomplished masters in the art employ gum rather sparingly; water-colours made up in the usual manner in cakes, contain scarcely sufficient for the purposes of Miniature Painting, so that it is necessary to supply a little more when rubbing them down on the palette, as I have described, but only so much should be used as will prevent the colours from looking dead and flat on the picture, more than this has a tendency to produce a heavy, overcharged, and clotted appearance, particularly in the dark parts.

Another thing against which I should particularly caution the student, is any attempt at painting in an atmosphere in which there is a considerable quantity of dust floating, I know it is very difficult to avoid dust altogether, particularly in large towns, or where

there is much wind, for then it seems, (to use the words of the poet) as if

> "————————each atom asserting
> It's indisputable right to dance, would form
> An universe of dust!"

But then we must do our best by selecting any room for our painting room *pro. tem.* that is likely to be freest from this plague.

To Miniature Painting in particular dust is extremely obnoxious, as its particles bear so much larger a proportion in size to pictures of this, than to works of a larger class; that which would be nearly imperceptible on a head the size of life would sadly mar the look of any of the features of a miniature;

> "Such great *defects* from little causes spring."

Thus any one of

> "The motes that people the sunbeam"

would prove a somewhat formidable beam in itself, and troublesome to extract if found in the eye of a miniature.

Miniature Painting, however, possesses this one great advantage, that one may improvise a painting-room for it almost anywhere, with hardly any limitation but one, the necessity of a good light and a plentiful supply of it; I have even known instances

of its practice having beguiled the tedium of a long voyage at sea, when the interest of books, conversation, and such like resources had all been exhausted. The cabin has been turned into a painting-room, the painting-desk has been opened, fellow-passengers have become sitters, and an interesting series of studies of heads from the life has been the result.

I have now done my best in the preceding pages to lay a safe foundation whereon the student may raise the structure of his future practice. It is possible, nay, very probable, that as he gains confidence from his own practice, experience, and observation, he will throw aside many of the instructions I have given, and invent or adopt other modes better suited to his peculiar idiosyncracy; in doing so, he will act quite right: I have nowhere claimed exclusive orthodoxy for what I have here put forth, on the contrary, I have pointed out the existence of other paths all of which have been found to lead to the same goal, namely, that of excellence, one thing, however, I must say, and with it I will conclude; I have nowhere in these pages ventured to introduce anything which by a fair, obvious, and liberal interpretation, could lead the student into error.

"Blest be the art that can immortalize,
The art that baffles Time's tyrannic claim."

Cowper.

A FEW WORDS ON

PORTRAIT PAINTING IN WATER-COLOURS,

AND ON

COLOURING PHOTOGRAPHS.

PORTRAIT PAINTING IN WATER-COLOURS.

THE greater part of what I have said in my instructions concerning the colours and their application in Miniature Painting, will apply equally to Portrait Painting in Water-Colours, and to Colouring Photographs, the same kind of colours, the same list, and the same use nearly, will apply to one as well as to all; the chief difference being, that in the application of the colours to paper less gum-water is required, this remark applies to Water-Colour Painting more particularly, to Photographs in a less degree. The first consideration as to Water-Colour Portrait Painting, is the proper choice of paper, papers vary very much in their thickness and surface-texture, there are hot-pressed, cold-pressed, and cartridge-papers, with card-board

and Bristol-board, and different artists select out of these whatever kind best suits their various tastes and styles. For a broad, bold, and sketchy, or loose style, cold-pressed and cartridge-papers are usually employed, though the latter but rarely. For more fully finished and minutely detailed pictures, hot-pressed paper and Bristol-boards are generally chosen; I think, however, the extra thick cold-pressed paper, made by Whatman, is a very agreeable kind of paper to draw on in Water-Colours, it is not too coarse on the surface for high finish, and in those parts of a picture where it may be desirable to have the surface a little smoother, this smoothness can be given to it.

There is generally one of the sides of a sheet of paper better suited for drawing on than the other, being freer from certain streaky scratches, roughnesses, and such defects, which may be detected by looking along the surface of the paper in a slanting direction, holding the paper obliquely towards the light; when the perfect side of the paper has been thus determined, it should be marked at the corner with a pencil.

It is always best to have the paper strained on a drawing-board for Water-Colour Painting; to do this lay the sheet of paper flat on the drawing-board and wet it copiously with water and a sponge, when it has imbibed a good deal of the moisture

on one side, turn the paper over and treat the other side of it in a similar manner, this process must be repeated several times until the paper lies perfectly flat on the board, the moisture causing it to adhere thereto: when this has been done, with a soft towel or cloth of any kind, carefully absorb the superfluous moisture from the margin of the paper for about an inch inwards from the edge, by dabbing (not rubbing) the cloth on it, then apply some thin glue or strong flour paste and glue mixed, all round the edge of the paper to the extent of about a quarter of an inch, then, taking hold of the paper by the two opposite corners, or if the piece of paper be large, (having some one to assist you) it being held by the four corners, turn it over and lay it flatly and smoothly down on the board, having the side marked with the pencil uppermost, press the edges down on the board with the cloth, or with a thick piece of paper or a card intervening, rub them down briskly with the handle of an ivory paper-cutter or anything of that kind; the paper will be thus firmly glued by its edges to the drawing-board, and may then be put aside to dry, when dry, it will be ready to work upon; it must not be placed near the fire or in a hot sun to dry, for that would cause the edges to tear up by the shrinking of the paper with the heat, and it would in all probability be spoiled; it is best, indeed, to wet the middle of the

paper two or three times at intervals so as to allow time for the glue or paste to dry first.

Some artists are in the habit of preparing the surface of the paper in those parts where the head, hands, and other parts of the flesh are to be painted so as to produce a smoother surface for the reception of the more delicate tints incidental to them; for adopting this plan it is to be presumed that, before commencing the drawing, a sketch or study of the composition of the picture has been made, from this sketch it will be easy to determine the place of the head, hands, &c., on the paper intended for the drawing. A piece of the *very finest* glass paper having been procured and adjusted to the flat surface of a small glass muller or other convenient substitute, those portions of the surface of the paper in question are gently rubbed down with it (giving the muller a circular motion) till they are rendered perfectly smooth, and all the original grain of the paper is removed; the flocculent dust produced in the operation is removed with a brush, and the surface is then generally considered fit to receive work, but some artists take the additional precaution of passing a weak solution of isinglass, in which a small quantity of alum has been dissolved, over those parts that have been thus treated, and when dry burnishing it over with a piece of cardboard interposed between the paper and the

burnisher; this latter process gives a firmer surface to those parts of the paper that have been disturbed by the glass paper.

The process of laying the colours on paper is much more easily learned than on ivory; in consequence of the greater porosity of the former, the colours adhere thereto with greater tenacity, and to a certain extent in some cases, seem to incorporate themselves with it, and are, therefore, not so easily removed by the application of moisture, this is a property that weighs considerably in favour of Water-Colour Painting, and co-operates greatly in modifying the style and execution of the work, inasmuch as the painter need be under no such great apprehension of spoiling or injuring his work by disturbing previously laid tints on the application of fresh ones. The colours can be more readily laid on in broad smooth flat washes (as they are technically called), and the hatching and stippling, which I have described as being so much employed in painting on ivory, are in the present case confined almost entirely to the face, they may, of course, be used in other parts of the picture, but they are by no means so indispensable and are of much more easy performance, and generally done with much greater boldness and breadth.

The advantage I have formerly alluded to of the natural tint of the ivory so nearly approximating

to a flesh tint is lost in paper, but this may be in some degree regained by laying a tint as nearly resembling the colour of ivory as possible over the parts on which the flesh is to be painted; this, if done, should be done before any other work is commenced, with those who have previously been in the habit of using ivory this may prove a useful precaution as it may prevent them from painting their flesh tints of a raw and cold colour. I may here remark that some commence painting the flesh by passing over it, in the first instance, a light tint semi-opaque, composed of light red and zinc white, this does very well when the drawing is intended to be light and sketchy, but it hardly answers for highly-finished drawings.

One instance of the greater pliancy of Water-Colour Painting to the artist's resources than is possessed by Painting on Ivory, is the practicability of lightening many of the tints should they be found too strong, by *partially* washing them off with a brush and a little water; thus, delicate modifications of effect are very practicable and very easy, any attempt of this kind on ivory would be perdition to the work. The wet sponge applied somewhat in the same manner may be also employed, and if any sweeping or radical alterations be contemplated in any part of the drawing, the colours already laid on may be removed by the same means.

When dark massess of strong colour have been painted, if it be found necessary to recover some some sharp strong lights or reflexions (as in velvet draperies for example), this may be effected by wetting the part where the light is to be recovered pretty copiously with a brush, allowing the water to remain for a few seconds, absorbing it with a piece of blotting-paper or soft linen-cloth, and rubbing it over with some stale crumb of bread; the light will thus come out nearly white, and must be worked on afterwards to get it to its proper tone of colour.

I believe I have now mentioned the chief differences and distinguishing peculiarities of Miniature Painting on Ivory and Portrait Painting in Water-Colours; all that I may have left unsaid in treating of the latter may be readily gleaned under their various heads in my instructions relative to the former; it would, then, obviously be a waste of time to repeat them here, I shall, therefore, devote my few concluding remarks to any peculiarities of treatment incidental to the colouring of

PHOTOGRAPHS.

It seems to be the aim of those engaged on this branch of artistic occupation to assimilate coloured Photographs as nearly as possible in treatment and

effect to Miniatures on Ivory; and indeed the manner in which the colours are applied to both is nearly identical; the same colours, the same preparation of gum, the same brushes are used, and he who is pretty well versed in all the appliances of Miniature Painting on Ivory will experience but little chance of failure in essaying the art of Colouring Photographs, therefore much of the instructions I have already given in the preceding pages may be looked upon as applicable to the present subject, so that, in order to avoid an unnecessary multiplication of words, I shall here only dwell on any peculiarities that are incidental to Photographic Colouring, and among these the first thing to be done is, of course, to describe the preparation of the Photographic *positive* for the reception of the colouring, that being the first stage at which I shall presume the colourist necessarily takes cognizance of the existence of Photography.

The paper generally used by Photographers on which to print their positives is manufactured especially to subserve that purpose, and as it is rarely used for anything else, its good qualities, whatever they may be, are solely estimated and calculated in proportion as it may be suited to the requirements of Photography and the Photographic operator, we must not wonder then, that, as far as regards the purposes of the artist employed in colouring Photo-

graphs, this paper excites no frantic enthusiasm repecting its good qualities, indeed it is about the worst paper anyone could choose for drawing on; but under the circumstances the artist is obliged to yield the *pas* to the Photographer, and make the best of it. What I am now about to do is to give the necessary instructions as to the preparing the positive for colouring.

Positives are sometimes taken on what is called albuminized paper, and sometimes on salted paper, (so termed on account of some distinguishing peculiarity in the process) the salted paper is most generally used for colouring, though the albuminized is, I believe, used by some eminent colourists; whichever of the two may be chosen for colouring, it is necessary to have a second for a guide, which ought to be on albuminized paper on account of its clearness.

The positive intended for colouring should not be very strong, just enough so to have all the parts clear and well defined; having pasted it down carefully on a piece of white smooth cardboard, either with white starch or paste made of rice flour, place it to dry under pressure: when dry, size it over every part of the surface with a couple of coats of isinglass size, not very strong, and moderately warm, into which two or three drops of prepared ox-gall have been dropped; the size must be

spread evenly, and not too copiously, lest it should lie as a sort of varnish on the surface, which would be extremely detrimental, and the first coat of size should be allowed to dry before applying the second. When the size has become perfectly dry, lay the Photograph with the picture downwards on a piece of plate glass sufficiently stout to bear considerable pressure, and then, with a burnisher of any description or any substitute for a burnisher, burnish it freely for some time in every direction and on every part of the surface with considerable stress, on taking it up and examining it, it will be found to possess qualities very much resembling those of the face of a piece of prepared ivory, both as to surface, texture, and tint.

The chief advantage, economically considered, that a Photograph in this state presents to the artist is that he has the drawing and light and shade, such as they are, ready produced to his hand; I say such as they are, for owing in part to the almost unavoidable imperfections of the optical instruments employed, in part to their injudicious, ignorant, or unskilful application, and also in part to the unartistic and unpicturesque arrangement of light and shade in which Photographers are often obliged to place their sitters, owing to the exigencies of their art, or to their own deficiency of taste and judgment, Photographic Portraits are

often very incorrect and sometimes glaringly faulty both in drawing and light and shade; the chief redeeming quality they possess is, that, to quote the title of an old play, they

"Lie like Truth"

so boldly and fearlessly that we are tempted to forgive their errors in charitable consideration of their merits.

In colouring the flesh parts of a Photograph, care must be taken not to interfere in the least degree with the shadows, so as to alter them in any respect except just by tenderly glazing over them a slight indication of the local colour; to observe this rule is to be possessed of one of the chief secrets of success, particularly as regards preserving likeness. In every other respect the treatment of the flesh and hair is identical with its management in Miniature Painting, to which the reader is referred.

Sometimes it happens that the hair, and even some of the shadows in the face, such as those under the eyes and under-lip, and the mark descending from the sides of the nose, come out darker in Photographs than they should be, these defects must be cautiously and carefully corrected by the judicious use of a little white added to the colour appropriate to the faulty part.

A repetition of the greater part of what I have

just said about colouring flesh would apply equally to draperies, except that if it be peremptorily required to have them coloured as they existed in nature, it will, in some cases, be necessary to use a considerable proportion of white with the other colours employed; for example, as all modifications of the yellow and red colours in drapery in nature are certain to be represented as dark in the Photograph, a certain portion of white must be mixed with the colours in order to redeem the duskiness that would otherwise attend their being laid on over too dark a ground.

The directions I have given for painting woollen cloth on ivory may be almost literally followed out in Coloured Photographs; the main difference being that, as the positive will generally present a pretty strong ground on which to lay the colours, it will scarcely be necessary to lay them in quite so strong a body, beyond this advantage, the positive, in the representation of woollen cloths, presents very few additional facilities to the artist, so much opaque colour being found necessary, the indications of folds, creases, &c., are soon lost to him and he is obliged to rely on "the guide," or albuminized copy before mentioned, from which to copy these details.

In colouring velvet, the chief difference to be pointed out is, that the lights, which in that fabric

are always rich and brilliant in colour, must be helped out as far as necessary with body colour, as the lights in the positive will seldom be found brilliant enough for them; the body colour should, for this purpose, in the first instance be painted in rather lighter than it is intended to remain, and must afterwards be glazed down by an appropriate tint of transparent colour; this will generally be found to impart to the lights the richness of tone in which, without it, it would probably be deficient.

With respect to backgrounds, it very frequently happens that the tint of the Photograph is such that it happily adapts itself to the tone of background required, in this case, though, it will probably require some modification and adaptation to the effect of the work bestowed on the other parts; the less that is done to it the better, provided sufficient be done for that purpose, and to give it all the look of being the work of the hair pencil, and not a pencil of the sun's rays.

It is very common to see backgrounds worked up in body colours, this may be unavoidable in some cases, but I have rarely seen a picture with the background worked up in this manner that had not a hard, dry, look, and therefore I should strongly advise that whatever a Photographic background may require to have done to it, should be done with transparent colours,

and on the whole, to one who has by practice acquired an ordinary degree of dexterity and quickness, I am not of opinion it will cost any additional expenditure of time or labour.

When the colouring has been completed, it will improve the look of the picture to burnish it again on the back in the same manner I have directed it to be done before beginning it.

These then, as I have enumerated them, are the essential differences in which Photographic Colouring varies from Miniature Painting, in all other respects the practice of the two arts may be considered identical, and I may sincerely hope that whoever becomes acquainted with the contents of the preceding pages, will find themselves sufficiently well informed on the subjects of which they treat, as to be able by their aid to make a satisfactory progress.

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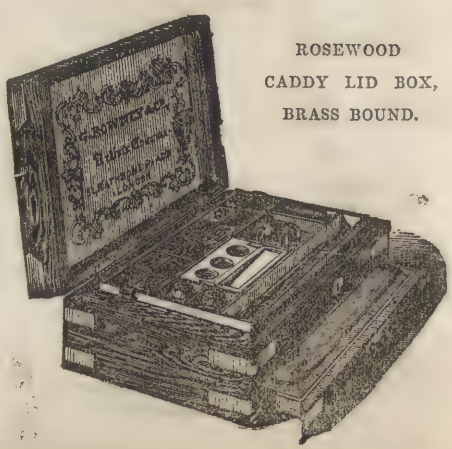

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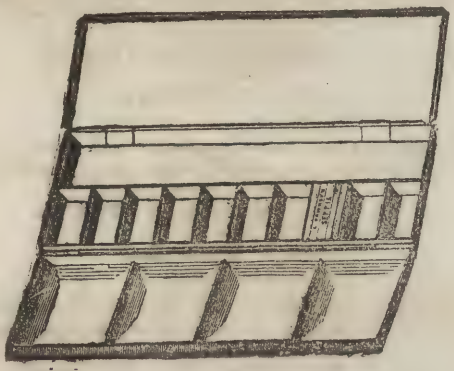

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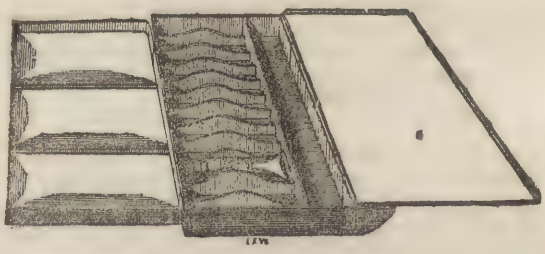

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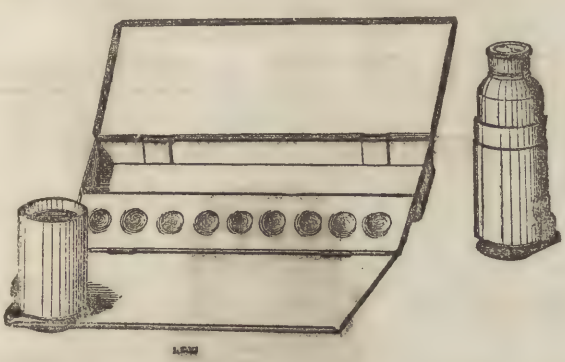

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A PREPARATION

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This chemical preparation is one of the most valuable acquisitions to the Water-Color Painter, from its great permanency and body. This White washes evenly and freely on the paper, and, when dry, retains the same tone of color as when wet; a property not possessed by any other Permanent White. A judicious use of this pigment, pure and mixed with other Colors, gives to a drawing all the solidity and power of an Oil Painting.

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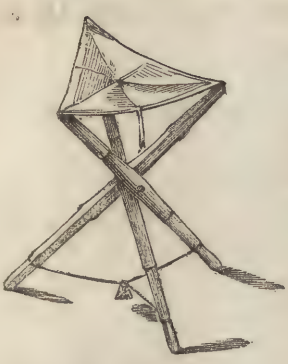

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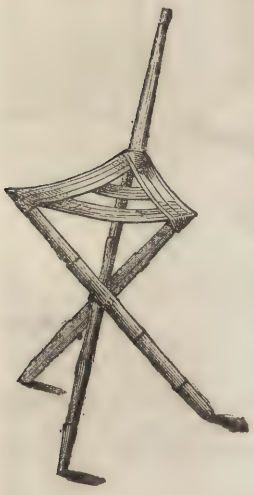

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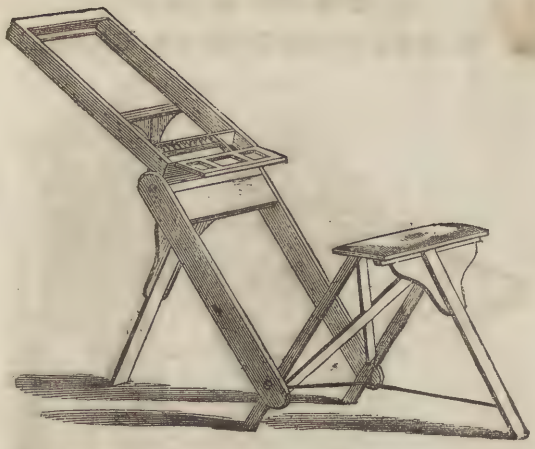

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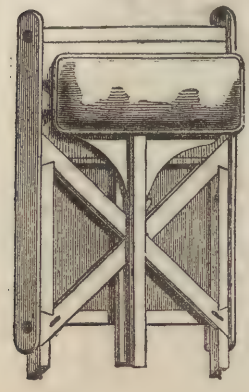

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Previous to the discovery of Lithography, Copper and Steel-plate Engraving were the usual methods employed to reproduce the pictures of popular artists. But beautiful as are many of the fine line and mezzo-tint engravings, and perfect as they undoubtedly are in light and shade, they must always fail to give an accurate idea of a painter's style, owing to the absence of the color of the original work. And when it is considered that color is one of the greatest charms of the English school, and that in this respect the British artist is unrivalled, it will be readily admitted that without this new process many fine works, if published, would lose half their interest, by being divested of that quality which appeals most directly to the eye, and which produces that sense of pleasurable emotion so desirable when contemplating works of art. It is, therefore, with considerable satisfaction that the publishers of this series of prints contemplate the success of their experiments in this new art. They were the first to perceive its capabilities, and they succeeded in developing its qualities, in despite of a strong amount of prejudice and opposition. They have worked steadily on, with one fixed object,—that of producing fac-similies of good drawings, at such a moderate price, as would bring them within the means of the public generally; hoping by this means to foster the love and the appreciation of the fine arts, and to aid in some measure the spread of art education, the importance of which is now universally acknowledged. That to this latter object they have somewhat contributed, may be inferred from some of their publications being distributed by the Department of Practical Art to their various schools; and the publishers reeflct, with extreme gratification, on having the utility and progress of their art proclaimed in so public and flattering a manner. As manufacturers, in matters of taste, the English may be said to be behind many of their neighbours; but certainly no nation possesses artists more capable of rectifying the deficiency, and that in the best and simplest manner, namely, by example. But it is equally essential that the public should be able to discriminate between the really good and the mediocre, and nothing is more likely to tend to that desirable result than the constant contemplation of good works of art. The eye, by such means, becomes insensibly tutored to observe and admire that which is beautiful and harmonious, and to reject those objects which are offensive to good taste.

That the art of Chromo-lithography has begun to attract the notice of the Press, is not to be wondered at, in a body of gentlemen so prompt to acknowledge any improvement in the fine arts; and some extracts appended to this introduction will serve to explain more fully the development of this art.

One of the principal difficulties the publishers have had to overcome, has been that of procuring original drawings, of good masters, adapted to the process;

and had it not been for the kindness of some gentlemen who have liberally offered the loan of drawings from their collections for the purpose, they would have been unable to present to the public specimens of several artists, whose works, from various causes, are no longer to be procured by purchase.

In one especial instance, they have been indebted to the kindness of Mr. R. C. VIVIAN, for the loan of a very beautiful drawing of "The Bridge at Tours," by the late J. M. W. TURNER—a work so perfect is a rarity; and the reproduction of it is an event in the annals of artistic history. No master is more popularly known through the medium of his exquisitely engraved works; but it is, nevertheless, a fact, that as a colorist, his most pre-eminent quality, he is comparatively unknown to the general public.

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